



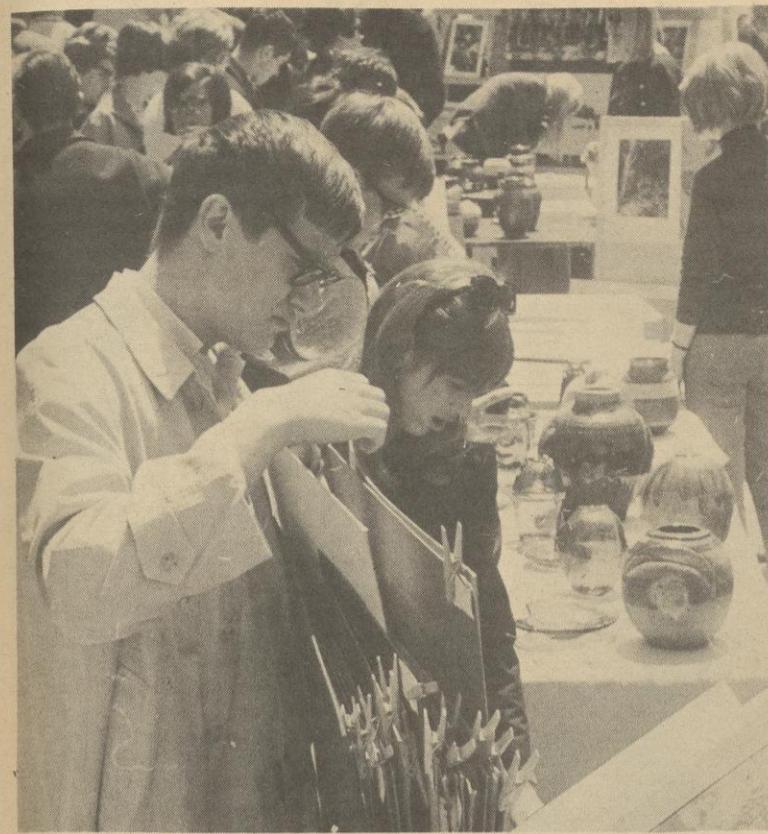
# **The daily cardinal. Vol. LXXVII, No. 165 July 21, 1967**

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THE ART OF STUDENTS in jewelry, printing, glassmaking, photography, drawing, and pottery is up for sale this Sunday at the Side-walk Art Sale. Library Mall will be lined with masterpieces from 10 a.m. to 5 p.m. The sale, sponsored by the Union Crafts and Gallery Committees, will be held a week from Sunday in case of rain.

## Players Become Patrons Of Pickaninny Problems

By LARRY COHEN

Late in the second act of "Finian's Rainbow," the corrupt political hacks of Missitucky and the musical's tin soldier hero, Woody Mahoney, engage in a discussion that pinpoints the show's problems. The mythical state's demagogue-governor has been turned black by our heroine's wish over a magical crock of gold. In retaliation, his cronies propose burning her by the revival of an archaic, 17th-century law against witchcraft.

And it is here that our "aw, shucks" hero responds with a true and telling comment. The law is obsolete, he protests, and so, I thought, was the book for the second Wisconsin Players production of the summer. It is true that the play has been updated, but more on this later.

The soul of "Finian's Rainbow" lies in its music, the 1947 show boasting a pleasant score that includes "How Are Things in Glogga Morra," "Look to the Rainbow,"

"Old Devil Moon" and a seemingly endless supply of other hit songs. It is through Burton Lane's music and E.Y. Harburg and Fred Saidy's lyrics that the musical has become a favorite. Melodies provide atmosphere and character and the clever lyrics supply the wit that the story is too often lacking.

The treatment of the Negro on the musical stage is notoriously deficient if not rotten, but then, so are satisfactory books as a rule. Yet the general naivete and patronizing quality of the ideas presented in "Finian's Rainbow" seems to me to do the Negro more harm than good. Freedom is equated with the white man's materialistic life of luxury in a number such as "When the Idle Poor Become the Idle Rich." The step-n-fetch-it syndrome is satirized and then feeds upon itself to gain laughter. And so on.

One could put such a failure in perspective if the twenty-year old show had not been revised.



I KEEP FORGETTING, Irma, are we in the cage or are they?  
—Cardinal Photo by Robb Johnson

# The Daily Cardinal

University of Wisconsin, Madison, Wisconsin 53706, Friday, July 21, 1967  
VOL. LXXVII, No. 165

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## Charges Anti-War Bias

# Taylor Not Appointed To Gov't Committee

By PETER PERRY

Prof. William Taylor, history, has charged that he was denied membership on a government education committee because of his stand against the war in Vietnam.

Reached in Washington, Taylor told The Daily Cardinal that he had never been told directly that his refusal was a result of his anti-war position, but that "the implication was clear enough from the very beginning."

Taylor said that at least two

Washington correspondents had received confirmation of this from Donald F. Hornig, director of the Office of Science and Technology. The White House Panel on Educational Research and Development, for which Taylor was being considered, is an advisory committee to Hornig's office.

According to Taylor, the reason given the reporters by Hornig was "political expediency."

"Things were said which indicated that the sensitivity of the White House to academic opinion opposed to the war was the governing factor," Taylor stated.

The professor was originally asked to serve on the committee last summer. He said that he had told officials then that he had participated in the National Teach-in Against the War and that he had been active in promoting a faculty protest against the war.

Taylor indicated that he was then told that his participation in anti-war activities would not prevent his appointment to the panel.

el.

In November, he attended a meeting of the panel. At that time, he was told that there was a problem with his security clearance.

Later that month, Hornig called him in Madison. He indicated that Taylor's loyalty was not in question, but that the panel would have to make recommendations to Congress, and that his membership might lower the credibility of its suggestions, especially among "benighted southerns."

"I wish now," said Taylor, "that I had asked a lot of questions that occurred to me as soon as I hung up the phone, such as what is there about my record that would make me vulnerable even to 'benighted southerns'."

Weege  
Page 2



PLAYERS UPDATE Finian's Rainbow in their second production of the summer season. Satirized are the Negro and his problems—including Gov. Fester Mallace and his wife Loutreen.

—Cardinal Photo by Robert Ludwig

## Farming: Impetus for Arts

By PAM EWALDT

Farming has resulted in the development of a cultural arts program here.

Early agricultural leaders recognized the fact that farming could be improved and made more attractive by establishing a finer community spirit and homelife. This spirit was expressed in the cultural arts, which led to the development of the Wisconsin Idea Theater.

In the beginning, folk-dancing and plays in the colorful original languages of the settlers were presented. In later years, home talent plays were produced in connection with dairymen's meetings. And finally in the years be-

tween 1919 and 1927, volunteer professors and specialists from the College of Agriculture here made a determined effort to stimulate a creative and cultural side of rural life.

In 1936 Dean Christensen appointed John Stuart Curry as the first artist-in-residence at the University and he stimulated the present activities in rural art and crafts.

Professor James A. Schwalback who joined the University staff in 1945 after working with rural teachers and schools in the development of their art programs, founded the Wisconsin Idea Theater.

As a state-wide cultural pro-

gram, the Wisconsin Idea Theater embraces theater arts, creative writing and allied expression. As a program of University Extension, WIT offers state, regional and local shows, demonstrations, lectures, classes and workshops.

The purpose of WIT is to "educate, stimulate, and find new talent. Working with communities, schools, and churches on theater and on other community projects, WIT tries to make the theater and allied arts a normal inspiring and useful part of everyday life. Projects strive to keep standards above the mediocre," said Professor David Pe-

(continued on page 5)

A black and white photograph of a man with a beard and mustache, shirtless, standing in a workshop. He is holding a large, dark, mechanical printing press component, possibly a typebar or a frame. He is looking up and to the right with a surprised or intense expression. In the background, another person is partially visible, also working with printing equipment. The scene is lit with dramatic, high-contrast lighting, creating deep shadows and bright highlights on the man's skin and the machinery.

# **weege, american artist**

He left engineering during his senior year to study under pri

# offset & letterpress prints at the art school

and now makes books & broadsides, some of which will be at the student art sale sundays

cardinal photos by irv white



# \*PEACE

# Grey and White — Speaking Out

Walter Ezell

Several times a year during elections and committee interviews—student politicians try to dredge, shock and cajole students out of their widely proclaimed apathy.

They tell the stone-eared masses how horrible student government has been in the past, and how great it is going to be in the future; how promises have been broken in the past and how they will be kept if we are put in power; how WSA has been inbred for years, but how it won't be any more because we are here; how Student Senate has cowed to the Establishment before, but how it will create a utopian university community if you vote for us.

One party disowns its past while the other attacks it, and both sides promise, one, to make this university a nice place to be for a change, and two, to keep the promise, for a change.

The same procedure seems popular for trying to recruit committee members. Perhaps you remember when you were a freshman, I was told in a letter last May; I do, said the letter, and the New Student Program was terrible.

Words to that effect came from the new chairman of the New Student Program in a letter trying to recruit people to work for it this fall. It was the same old line. My committee has always been lousy; why not join it and make it great. And in this case the same old line was amazingly, but not surprisingly, inappropriate.

As a matter of fact I do remember when I was a freshman here, eleven months ago, and NSP was efficient, warm and helpful. When I arrived for registration week, a lonely kid from South Carolina, I knew no one, and had never seen the campus. But I was greeted by housefellow, social chairman, faculty advisors, guides, tours, handbooks, information booths and a happy, friendly student body. Much of this was not under the jurisdiction of the NSP, but a lot of it was, and the overall effect made new students feel welcome.

Why, then, the angry negativism? Apparently it is based on the fallacious syllogism that most students are dissatisfied with things the way they are, and will join the angry ranks if their dissatisfaction can be channeled constructively.

That is wrong. The fact is, most students are not dissatisfied. They are getting a good education, with social life and adequate recreational facilities. Does this mean they are apathetic? Doesn't it simply mean that they are reasonably well satisfied and cannot be motivated

by dissatisfaction?

It may be hard for people now in student government to realize that most people aren't dissatisfied, since most WSA workers are. But WSA workers are not a cross section of the student body. They are the dissatisfied, the ones who have responded to negative appeals in the past.

More significant than the several hundred who respond to negative appeals each year are the several dozen thousand who don't; and the 60 per cent of the student body that stays away from the elections. More noteworthy than the hand full of activists are the thousands of "apathetic students" which our politicians perennially bemoan.

There is a touch of pathos here. A touch of pathos because so much good could be said for student government, good that could interest a lot of satisfied students if it weren't eclipsed by the railings of negative politicians.

The solution, to talk about the good, will be tackled in future Grey and White columns.

## Letters: Casper Defended

To the Editor:

The attacks on Mr. Casper were, of course, to be expected; advocating the recognition of individual rights is not a popular stand, nowadays. Most people either don't know what a right is, or refuse to admit that such things exist.

Letter-writer Goldfarb evidently doesn't know; he lumps Casper with former-Governor Wallace, who is most notoriously not an advocate of individual rights, and others, and calls them "the Old Right."

Letter-writer Mangoni understands, perhaps, but refuses to consider Mr. Casper's position "a serious social viewpoint."

Whether or not individual rights are to be recognized is the most crucial question facing American politics today. The answer will determine whether America continues its slide toward collectivism or regains the freedom it once knew.

Since this is the most crucial issue, Casper was justified in lumping liberalism with the "New Left," as being among those who ignore rights. The lump is, admittedly, quite large. Among such people, however, the question is not "should rights be recognized?" but "whose are to be violated, and by how much?"

My comments are subject, of course, to the same criticisms as Mr. Casper's. Just what is a right, and why is it crucial to every man that rights be recognized? In what ways are rights being violated?

These are questions which, I hope, Mr. Casper will try to answer in future columns.

James H. Kramer

## Staff Speaks

### Apprentice Error On Power Bill

I would like to point out a curious error that appeared in the Fullwood profile in The Daily Cardinal's July 13 high school journalism workshop insert, The Apprentice.

The article attributed "most of the WSA bill (15 SS 25), calling for more student power over student issues" to the WSA president, Michael Fullwood. In fact, Mr. Fullwood's contribution consisted largely of a number of peripheral paragraphs, plus, more importantly, an all-out and successful rear-guard action to scuttle the bill's specific "May 8 deadline" mandate.

Mr. Fullwood's efforts to water down the principles of the bill and of his mandate continue even into the summer. It should be no surprise that it was his deciding vote that kept Sen. Woody White (UCA-V)—the real originator of the student power bill—off the WSA summer board.

His reason? "I thought summer board could accomplish more without Mr. White's comments."

Q.E.D.

Peter Abbott  
Assistant Managing Editor

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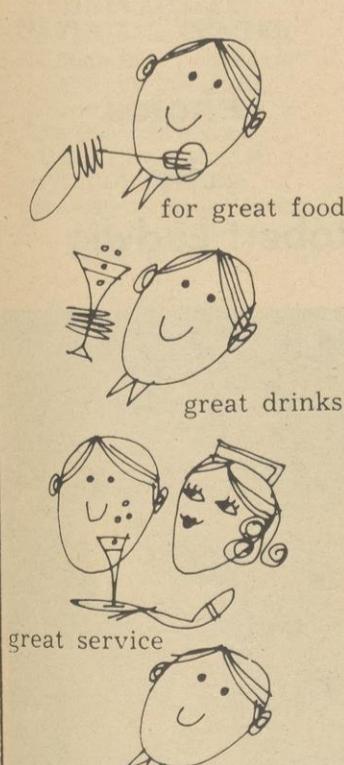
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## The Rivals

Photos  
by  
Michael Mason



## Finian's Rainbow

Photos  
by  
Robert Ludwig



## Theater

(continued from page 1)

person. The program works with communities on festivals, nationality shows, and outdoor productions. Workshops, both general and theatrical, are conducted in counties or individual regions. Work is often done with state-wide organizations in theater and creative writing.

Since its conception, WIT has been a fairly active organization. It has been noticed recently, however, that activity has been greatly increased. According to Professor Peterson, the impetus is "not due to one specific thing. It is rather the culmination of work done over the past six years." Approximately 75 various programs, lectures, musicals, etc. will be held during the course of the summer.

However, The National Foundation for the Arts and Humanities Act of 1965 could be considered to be the catalyst giving rise to WIT's growth.

Receiving its first grant under the Act in July 1966 and again in 1967, WIT works on the cultural problems of rural areas and small communities.

The project, entitled, "The Smaller Community and Rural Areas Arts Development Program," has been established in five Wisconsin communities.

The main purposes of the project are:

• To conduct experiments and demonstrations;

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• To increase public receptiveness to cultural programs; and  
• To give people who have not had the opportunity a chance to participate in the arts.

Communities selected for testing were Rhinelander, Spring Green-Uplands, Waukon and Adams-Friendship.

Work being done in Rhinelander this year is typical of various areas. Workshops are being given in poetry writing, theory of poetry, play writing, fiction, humorous and satiric writing, photography for writers, painting, graphics, ceramics, ballet, and creative dramatics for youth.

WIT also plans to stage three musicals this summer — "How Now Sacred Cow," "She Loves Me," and "Stop the World I Want to Get Off." They will be presented all over the state.

The Governor's Folk Festival and the Rhinelander Festival of Arts are among the festivals to be presented. A Book Fair has been planned for July 22 at the Wisconsin Center. The presence of Wisconsin authors will highlight the event.

## Players

(continued from page 1)

neath.

And similarly, the production is one of facade. John Ezell's settings are uniformly good, from his rickety-racket bridge of Rainbow Valley to the southern colonial estate of the governor. The lighting is functional (although the expectation for the final rainbow is

not met with a very effective display) and generally aesthetic. And Elizabeth Weiss's costumes for the large cast receive the usual assent, particularly in the opening number of the second act in which what look like "Merry Widow" garbs are put to better use.

Underneath, however, director

Edward Amor has tended to supply an energetic staging instead of a very warm interior. Doug Hatcher's choreography tried to supply dances for a chorus that must sing and dance. As a result, they are callisthenic and constricted in imagination, literal-minded and restricted to singular patterns of movement. This lack of diversity seemed particularly apparent in the second female lead, Susan the Silent Mute, her articulation depends entirely on dance, but the expressiveness was completely lacking.

It is also extremely difficult to

find a performer who can both

sing and act. As Sharon McLoughlin, red-haired Dolly Henry possessed a fine voice that slid into Burton Lane's best tunes, particularly in the case of her opening song, "Glocca Morra." Miss Henry's acting is serviceable but hardly very convincing.

Russ Henry, as Mahoney the

labor organizer, found himself in an unhappy bind. Possessing a fine voice which lacks in projection, Henry was all but drowned out by Miss Henry in the duets. There is little anyone could do with wooden Woody's lines

Friday, July 21, 1967

THE DAILY CARDINAL 5

("Shucks! Sharon, is this really love," etc.) and the actor proves no exception, emerging as a not-very-bright Gomer Pyle who finds himself as town hero.

Substantially better was Charles

Helfstir's Finian McLoughlin. He

and James Zietlow's leprechaun

Og have the choicest lines and

best parts; neither wastes an instant in milking a gag or hamming it up. The humor of the musical

is posited in a few ingenious sight

gags, puns and jokes about toilets,

and since the pair are such out-

rageous creations to begin with,

both performers substantially sur-

pass their material and become

endearing to us in their distinct

ways.

Larry Oppie contributes an

excellent, sustained caricature of

Fester Mallace, Holly Hanson's

Lelia provides the most profes-

sional moment of the evening in

the outlandishly dressed "Idle

Rich" number, and Alan Ridley

and Jon Holtzman offer a funny

Tweedle Dee, Tweedle Dum mo-

ment as Mr. Shears and Robust.

The news that Warner Brothers

is making a multi-million dollar

movie of the musical after twenty

years, I'd assert, is the signifi-

cant closing note. The film will

feature Fred Astaire and Petula

Clark who are divided by more

than a generation. A likely pair-

ing when one considers the coup-

ling of book and music.

### HESLOP-HARRISON

John Heslop-Harrison, Univer-

sity professor of botany, has been

awarded the Trail-Crisp Medal by

the Linnean Society of London.

The medal and an accompanying

purse are awarded by the society,

one of the world's oldest organi-

zations of biologists, for outstand-

ing contributions in biological re-

search. Heslop-Harrison is a

specialist in the reproductive phy-

siology and cytology of plants. The

honored Madison campus botanist

joined the Wisconsin staff with the

full rank of professor in April.

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Sophomore cadets William E. Huffman, Edgerton; Donald E. Schmidt (6302 Offshore Dr.) and Paul Yee (620 S. Park St.), both of Madison; David E. Chardavoine, Liberty, N.Y.; Donald C. Haas, Cadott; and George E. Bussey, Ashland.

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## University Engineering Graphics Department Loses Professor Worsencroft to Retirement

An Easterner of English descent who as a young teenager more than half a century ago decided that he wanted to adopt Middle America as his homeland has retired from the University faculty.

He is Prof. Robert R. Worsencroft of the University engineering graphics department, who was born and educated out East in Massachusetts and then came to the Midwest to devote his life largely to engineering education.

Worsencroft made up his mind during his youth that as soon as he was able he was going to live and work in the West—to him then somewhere west of the Appalachians. He got to the Midwest and liked it from the start especially after he joined the faculty of the University's College of Engineering in 1923.

Over the 44 years since then, he has taught thousands of University engineering students the fundamentals of drawing and descriptive geometry, now known as en-

gineering graphics.

Worsencroft was born in Whitman, Mass., in 1897. He graduated from the Brockton, Mass., High school, and then went to the Massachusetts Institute of Technology for his higher education, receiving his bachelor of science degree in civil engineering in 1921.

Worsencroft joined the engineering faculty here as an instructor in 1923, then was promoted over the years through the faculty ranks to assistant professor and associate professor, becoming a full professor of drawing and descriptive geometry in 1958.

He is a member of the American Society for Engineering Education, and served first as treas-

urer and then as editor of the Journal of Engineering Drawing. He is presently a member of the executive committee of the Division of Engineering Graphics of the ASEE.

He is a co-author of basic engineering graphics textbooks on the "Theory and Practice of Engineering Drawing."

During his University teaching-research career, he has done consulting work in architecture, and for the Wisconsin Highway Department, and has served as a consultant member of the S.A.E. Committee on Aeronautical Drafting Standards.

A

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# Campus News Briefs

## Macrame Art To Be Shown

An exhibit of macrame, the art of creative knotting, will be on display at the Wisconsin Center until July 29.

The exhibition, including early knotted textiles belonging to the Related Art—Allen Collection of the University, will also show other contemporary pieces by Wisconsin craftsmen.

\* \* \*

INDIA ASSOCIATION The University India Association will hold its annual picnic Saturday from 10:30 a.m. to 5 p.m. at Hoyt Park. In case of bad weather it will be moved to the First Congregational Church on University Ave. Cost for members is \$.75 and for non-members \$1.00.

\* \* \*

WATERAMA The annual LHA Waterama will be held Saturday at 1:30 p.m. in the lake area between Tripp and Adams Hall. Games and contests for prizes will be part of the afternoon's events.

\* \* \*

BE-IN Be "in" at the Be-In on Saturday at 12 noon at Picnic Point.

## One Student Showed Up

Seven of the eight students arrested last weekend for attempting to paint the Park-Langdon St. bridge didn't show up for their arraignment in court Thursday.

However, the eighth, Steven S. Hague of 220 N. Orchard, pleaded not guilty to Judge Russell Middelstadt. His bail was set at \$35 and his trial will be on Aug. 24.

The absent students forfeited their bail of \$28 each—equivalent, according to one attorney, to entering a plea of no contention.

Four are Stu Ewen, 1112 St. James Court, Dick Samson and Rob Soffian, 45 N. Randall, and Janet Carnick, 141 W. Gilman. They were arrested Friday.

Arrested Saturday night were Candia N. Welch, 220 N. Orchard, and Ron and Judy Larson, 425 Pauack. Hague was also arrested Saturday.

The students were charged with attempting to mar University property—under a state law made by the University Board of Regents under the Administrative Procedures Act.

The little-used bridge was the scene of a paint-in previously. Students said they wanted to make it more esthetic.

Music, dancing and hand cymbals etc. All are invited.

\* \* \*

### FILM FESTIVAL

A free festival of short films will be shown Monday and Wednesday at 7 p.m. and Tuesday at 1:30 p.m. in 6210 Social Science. Sponsored by the department of Curriculum and Instruction, the festival will include "Red Balloon," "Dream of Wild Horses," "Occurrence at Owl Creek Bridge," "A Time out of War," "Flavio," and fourteen others. Each showing will last approximately two hours.

\* \* \*

### TGIF

All graduate students are invited to celebrate the end of another week at the Grad Club's TGIF get-together today at 4:30 p.m. on the Union's Theater Deck. It will be in the Reception room if it rains.

\* \* \*

### DUPLICATE BRIDGE

All interested students are invited to play Duplicate Bridge Sunday at 7 p.m. in the Stiftskeller. Admission is \$.50.

\* \* \*

### FAMILY DINNER

A family dinner, with special children's portions, will be held Wednesday from 5:30 to 7:30 p.m. in the Tripp Commons. The International Club will provide free entertainment for the children.

\* \* \*

### FILMS

The Orson Welles film "Citizen Kane" will be shown Wednesday at 7 p.m. at the UYMCA. Admission is \$.50. Another Welles film "The Magnificent Ambersons" will be shown free of charge Thursday at 7 p.m. in B-10 Commerce.

## STRAND

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## Four Thousand To Register

About 2,500 new freshmen have completed their summer orientation and registration here and school officials said they expect 1,700 more before classes begin in September.

The 4,200 total would about match last year's new freshmen registration figure.

High school graduates have until Aug. 1 to apply for permits to

enter the University at any of its 13 campuses. Summer registration will continue through July 21. Registration offices at the University's 11 Center campuses will be open all summer to enroll new freshmen.

Read  
Daily Cardinal  
Want-Ads

## The most WANTED picture of the year!

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N. Y. FILM FESTIVAL

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UNION PLAY CIRCLE

# Compass Theatre Stage Shop Telephone Answered 'Pleasure Dome' or 'Bat Cave'

The telephone at the Compass Theater stage shop may be answered "pleasure dome" or "bat cave" and the voice at the end of the line will belong to Prof. Douglas Taylor who heads the finest stage scenery shop in the Middle West.

Taylor thinks of the shop where all scenery for Wisconsin Players productions is built as a highly organized community of people, each with a specific job to do which when completed will enhance the work of actors and director. Hence, the title "bat cave."

"Pleasure dome" explicates the human side of the relationship. At 2201 University Ave., the Compass stage shop is a bit removed from the normal campus surge. Yet, the students there are united by a common bond of creative work which needs to be done.

"This place is a right of passage. Everybody here is going through the same traumas, pleasures and schrecks, and they know the more they help each other the better it will be," Taylor explains.

The scenery crew at Compass is exposed to and expected to work with the most progressive ideas in technical theater. New methods for finer realization of the designer's ideas are constantly being explored.

"In technical theater at the University we are doing things that nobody else has done. The gates for "Medea" were welded rubber. This technique is rarely used in industry, yet we did it here for a stage set," Taylor says.

Taylor and his group of tech-

## UW Acquires First Statistician

There are artists-in-residence, and poets-in-residence, and musicians-in-residence.

And now the University has a statistician-in-residence.

He is Prof. J.S. Hunter, well-known in his field for outstanding abilities as a teacher, and for his contributions in applied statistics, response surface methodology, evolutionary operation, and experimental design.

A leading industrial consultant and instructor of short courses for industry, Hunter comes from the chemical engineering department of Princeton University.

The founding editor of *Technometrics*, a statistics journal for the physical, chemical, and engineering sciences, he earned his Ph.D. at North Carolina State. His record shows employment at the American Cyanamid Co., New York; U.S. Army Mathematics Research Center, Madison; and the statistical techniques research group at Princeton.

Hunter, the first UW statistician-in-residence, will be in Madison for one year. Half of his time will be spent in consultation, the remainder in pursuing his own ideas, theories, or projects in statistics.

The Wisconsin department of statistics said the project represents an experiment in the education of statisticians, the principle motivation being to provide an effective way for graduate students to learn how to work with experimenters on actual problems.

nical assistants "pick the brains of the chemistry and physics depts." searching for more effective ways of creating scenery. Metal working is one of the skills practiced at Compass and it is being taught to interested undergraduates. Pioneer work with styrofoam and plastics is also being carried out.

Taylor came to the University last fall from the Yale Drama School to head the technical theater wing of the theater division. In addition to its experimental theater, Compass now houses a fully equipped shop and design studio and is the home of design and technical theater students. It is also a part time home for many students who are concentrating on the performing end of theater or are interested in escaping from books for awhile.

"We find people or people find us who want to be creative with their hands and who want to work together. There is no other art that depends on so many individuals for its completion," says

Taylor.

Students who find their way to Compass are taught the use of all the machinery and given jobs with progressive challenge. Undergraduate courses in technical theater are being expanded and intensified next fall.

The standards of scenery construction and the constant experimentation at Compass means that the University ranks with the Yale Drama School and Carnegie Institute of Technology as the finest technical theater training grounds in the country.

The University division is unique, however, in the ownership of an old army bus which has been remodelled to transport scenery from Compass to the Union The-

ater.

"There are few universities that would have given me the support I've had here. The University gave us the bus and then politely gave us the steel to weld it back together when it broke in half.

"They have given me room to experiment and the right to make

mistakes. Ultimately we are getting a better production system and a better knowledge of stage craft. I would match the scenery built in our shop with scenery anywhere in the country built on a similar budget," Taylor states.

## MEDICAL GRANT

The department of anesthesiology of the University Medical School has received the first of

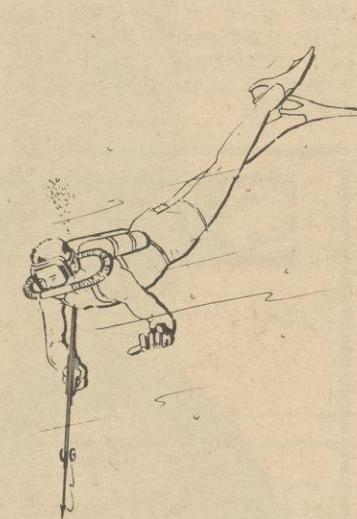
five annual grants, totaling \$143,100, from the National Institute of General Medical Science.

The grant is part of \$1 million awarded to 29 teaching hospitals in 21 states and in Puerto Rico for the improvement of patient care by expanding anesthesiology research and training programs.

Dr. Karl L. Siebecker, professor and chairman of the department of anesthesiology, is the training program director for residents in anesthesiology.

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